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THURSDAY, MARCH 23.

THE sluices are now fairly open, and the full tide of our musical ocean has set in, with a buoyancy, rush, and vigour, betokening great portents. A thousand rivers, and streams, and babbling rills, contribute to swell the harmonious flood; and, while laving our shores, take especial care to sweep away as much of the "yellow sands" as lies within the reach of their ambitious and busy waves. The strength of the current is principally directed London-ways; and, with its deluge of euphony, may be expected shoals of artistical herrings, mackarel, and sprats, each of which will doubtless have its season, and will find its appropriate haven, where the curious angler and expert fin-fancier may look for luxurious sport in due course—it may be that a stray dolphin or two (whales, now-a-days, are shy and scanty) may swim over to form an acquaintance with our native salmon and white-bait—soles, and flounders, and other flats, already abound amongst us—gold and silver fish are scarce visitors—gudgeons are indigent—and, despite the coast-guard vigilance of our critic-crabs, odd-fish will assuredly be plentiful as ever.

Iethiology and metaphor apart, for, if we proceed this way, we may chance to get out of our depth—we have reason to expect a power of musical magnetism during the next three months, sufficient to draw the points of all needles (and their eyes into the bargain), towards us, and turn our metropolis into an overgrown carnival fair. The Opera will be supported by Grisi, Persiani, Moltini, Brambilla,

Mario, the two Lablaches, Conti, Fornasari, and probably Tamburini, and the often-abdicated "King Tenor." Mesdames Dorus Gras, Cinti Damoreau, Stoltz, and Thillon—Messrs. Duprez, Staudigl, and Baroillhet, are promised—Clara Novello, now but a flying visitor, is here; and Garcia, from the Oxford Street Theatre, is, it seems, to flourish at the rival house. Then we are to have M. Dreyshock, the new piano-forte lion, and M. Sivori, the Paganini-redivivus, both of whom may be looked for forthwith, to startle our nerves and bewilder our sober notions of possibility; and Spohr is promised; and Dr. Listz has been seen to turn over a hoarded guinea, and look wistfully towards Dover cliffs; and Vieuxtemps is said to be tuning up for us; and Berlioz is more than half expected, with the scores of some half-dozen multitudinous symphonies—and, contingent upon the success, or degree of success, of this lengthy catalogue, an undefinable number of *artistes* (Apollo, mend the phrase!) are prepared to compliment our tastes or our toleration, as the case may happen to be, by their presence and pretensions. Verily the atmosphere of London, which is confessedly thick and heavy beyond comparison, is in imminent danger of an airquake, by the threatened increase of vibration and musical combustion. John Bull will need to be "all ear" during this prolific period, or he never can absorb the abundance in store for his aural gratification. Let us hope, in mercy to all parties, that his ear will prove tolerably correct; and that it may be found to measure less lengthily than the querulous and sarcastic are wont to give him credit for.

ORIGINAL LETTER OF BEETHOVEN.

TRANSLATED FROM THE GERMAN.

•• The following letter will be read with interest, and will excite the sympathy of the friends of genius, no less than their disgust at the paltry neglect of one who aspired to be deemed the Macænus of the arts. Mr. Salomon, to whom the great musician writes, was for many years the principal violinist, leader, and concert-giver in this country; and a truly valuable person in his way—to him we owe the twelve grand symphonies of Haydn, who was engaged by him to write and conduct those extraordinary works in London, in the year 1790, at the rate of fifty pounds nightly, for twenty concerts. Salomon was also one of the earliest to discover the gigantic merits of Beethoven, and to defend them against the host of musical objectors, who, thirty years since, were arrayed in opposition to the very works that are now highly appreciated, because generally understood. The value of the ducat (the coin referred to,) is 9s. 5d. This will assist the reader in coming at Beethoven's own valuation of his efforts—modest and humble indeed, in comparison with sums that have since been demanded and obtained for compositions of trivial and ephemeral character. The desideratum for which all men of creative talent are still sighing, an international copyright law, is also shown to have inflicted oppressive apprehensions and injuries upon him, whose wondrous labours were destined to enrich and solace ages. Alas! what bosom, that has ever thrilled to the magical vibrations of those great imaginings, but will breathe an involuntary sigh of indignation and sorrow, on perusing this unaffected letter.—ED. M. W.

Vienna, 1st June, 1815.

MY WORTHY COUNTRYMAN,

I have long hoped to see my wish fulfilled, and to speak to you in London personally; but there have, from time to time, arisen many obstacles to the completion of this wish—and on this account, since I am still unable to visit you, I hope you will not refuse my request; which is, that you will have the kindness to speak to one of your London publishers, and make him the offer of the following works of mine:—Grand trio for piano-forte, violin, and violoncello,¹ (80 ducats); Sonata for piano-forte and violin,² (60 ducats); Grand symphony in A,³ (one of the best I have written); Small symphony in F,⁴; Quartet for two violins, viola, and violoncello, in F

¹ Op. 97 in E flat.

² Op. 96 in A minor, dedicated to Kreutzer.

³ Op. 92.

⁴ Op. 93.

minor,⁵; Grand opera in score⁶ (30 ducats); Cantata, with chorus and solo voices, (30 ducats); Score of the Battle of Vittoria, or Wellington's victory,⁷ (80 ducats); as also the piano-forte arrangement, if it be not, as I am here assured it is, already published. I have cursorily set a price upon some works, which will, I believe, be right for England; but leave this, as all other matters, to your discretion, to make the best arrangement you can for me. I hear that Cramer has become a publisher; but my pupil, Ries, wrote me a short time since, that he, Cramer, *has declared himself openly against my compositions*.—I hope upon no other principle than that of *benefiting the art*; and, therefore, I have no objection to make to his proceeding. If, however, Cramer would like to possess some of these abominable works, he would be as good for me as any other publisher. I only reserve to myself, that I may also dispose of the same works to a publisher here; so that they may come out in London and Vienna only, and in both at the same time. Perhaps it is also possible for you to advise me in what manner I may obtain from the Prince Regent the expenses of copying the Battle Symphony, which I wrote for him on Wellington's victory, at the battle of Vittoria. I have, for a very long time, given up the thought that I may reckon upon any thing else—I am not even considered worth an answer as to whether I may be permitted to dedicate this work to the Prince Regent or not; and while I am about to publish it I hear, indeed, that a piano-forte arrangement of the symphony is already out in London;—what a fate for an author!!! While the English and German newspapers are full of the success which has attended it at Drury Lane Theatre—while the theatre itself has had most excellent receipts with it—the author has not received one friendly line to inform him of its performance, and cannot obtain even the repayment of his expense of copying—yes, all the gain is to the publisher⁸; for if it be true, that a German publisher is about to issue a reprint of the piano-forte arrangement, from the copy which has appeared in London, I shall lose both honour and profit. Your well-known noble character induces me to hope that you will concern yourself in the affair, and take some active pains in my behalf. The wretched paper-money of our state has already once been reduced a fifth part of its value; at which time I suffered according to the scale. After considerable difficulty, however, I then obtained, with a small discount, the full amount; but at the present moment

⁵ Op. 95.

⁶ This sum may be wrong written.

⁷ Op. 91.

⁸ The words here are, in the original, difficult to decipher.

the funds are again fallen far below twenty per cent., and it appears to me that my dividend will be a second time reduced to nothing, without any hope of a remuneration. My only property is in my compositions. Could I reckon upon a sale for them in England, it would be certainly advantageous to me. You may count upon my unbounded gratitude. I hope for a speedy, very speedy answer from you.

Your admirer and friend,

LUDWIG VAN BEETHOVEN.

To HERR SALOMON,
Concert Master in London.

THE FIRST PIANO-FORTE.

FROM THE FRENCH.

(Concluded from page 100.)

The Duke de Lauzun at first took little notice of the young artisan; but won at length by his earnestness and enthusiasm, consented to listen to a detail of the improvements in the making of harpsichords, which, in addition to those of Silbermann, the new candidate for his patronage proposed. With the leave of his employer, Sebastian Erard (for it was he) hastened to his lodgings for the drawings and notes he had made of his new invention. An hour afterwards he was closeted with the duke at the residence of the latter. His explanations were so satisfactory, his plans so manifestly practicable, that Lauzun immediately engaged him to make the required instrument. A workshop was fitted up with an expensive collection of tools and materials in the duke's house, in which the young artisan employed himself early and late.

His perseverance and industry were at length crowned with success. When his work was finished, that of decoration began. This was the first instrument which had a moveable key-board, shifted by pedals, to modify its tones at the will of the player—which had a soft and a loud pedal. It was, in short, THE FIRST PIANO-FORTE. The Duke de Lauzun was delighted, and determined that no accessory of ornament should be wanting. He caused it to be enclosed in a magnificent case of gilded japan-work; the pedals were surmounted by a mythological group, exquisitely carved, from a design by the sculptor Houdon; whilst the profuse gilding was in many places relieved by exquisite paintings by Boucher, Greuze, and Vanloo, the most celebrated artists of the day. Finally, this triumph of art and mechanical skill was placed in the apartments of the Marchioness de Milleroy, who gave a concert, which the Queen condescended to attend.

The admiration lately excited by her majesty's new German harpsichord was now completely thrown into the shade by that expressed for the instrument of native manufacture. The tones it gave out from un-

der the skilful fingers of Piccini, the Italian composer, who was the first to play upon it, blended exquisitely with the beautiful voice of the Princess de Polignac, whom he accompanied. The queen herself was no less enchanted than the rest, and unwittingly hastened on that triumph which the malevolence of the duke and the marchioness had prompted them to anticipate.

"Pray," inquired the Queen of Lauzun, as she broke up a group of detractors, of which he was the most active and sarcastic, "to whose skill are we indebted for this charming instrument?"

"To that, your majesty, of a Frenchman," replied the duke, with as marked an emphasis as he durst assume.

"His name?"

"Sebastian Erard."

"Indeed! that is a person I never heard of before," rejoined the queen.

"Unfortunately, the names of few meritorious *Frenchmen*," retorted the duke, laying a stress upon the latter word, "are known at the court of Versailles."

Without noticing this discourteous sneer, Marie Antoinette inquired to whom the piano belonged. Lauzun explained that it was made by his direction, and that he was the possessor. "You?" repeated the queen, with the good-natured archness by which she was always ready to conciliate the most undeserved ill-will. "And pray, what use can a colonel of hussars make of so elegant, so lady-like an instrument?"

The duke replied, with an affectation of sentiment, that music was his most cherished relief from the cares of state and the fatigues of military duty.

The truth was, Marie was so charmed with the instrument, that she longed to become its possessor, and demanded upon what terms Lauzun would part with it. This was exactly the result he wished; and, with every appearance of sorrowful humility, he assured her majesty it was not in his power to part with it.

"How so?" she asked, a little piqued.

"It is your own, and —"

"It *was* mine yesterday," interrupted the duke, "but to-day it has become the property of —"

"Of whom?" impatiently inquired the queen.

"Of the Marchioness de Milleroy," answered Lauzun, with a low bow.

Where pleasure is the idol, and frivolity the pursuit, it takes but a trifling occurrence to create a sensation. This was the case on the present occasion. The queen, despising this equivocation, turned quickly from the now triumphant courtier, and, quitting the saloon abruptly, broke up the party.

Enough, however, had been done to make the fortune of Sebastian Erard. Next morning he was sent for to Versailles, and pre-

sented to her majesty, who not only ordered from him a new piano-forte, but obtained from the king a *brevet*, or patent, for his ingenious improvements. Once honoured with court patronage, the young artisan's early dreams of ambition were speedily realised.

Meantime a circumstance occurred which exercised an unfavourable influence over the career of the Duke de Lauzun. Extravagance had so impaired his fortune, that his union with the Marchioness de Milleroy—herself by no means rich for her station—was deferred till an appointment which he expected to receive at the death of a relation should become vacant. The command of the French guards had for a long period been vested in the chiefs of the duke's family, and his uncle, the Marshal de Biron, hitherto held the appointment. The Marshal died, and Lauzun believed that, as a matter of course, besides succeeding to the title (his uncle left no fortune), he would be invested with the vacant and lucrative command. To his mortification, however, he was disappointed, and through, as he afterwards learned, the influence of Marie Antoinette. From that moment he changed his side in politics. The first lowerings of the revolutionary storm, which afterwards burst with such appalling severity, had already clouded the political horizon. He joined the opposition, then headed by the Orleans family—he wrote pamphlets against the court—he composed epigrams against the queen—he satirised the nobility. In short, he performed an active part towards exasperating the populace against their rulers—towards hastening the deplorable crisis, which had so fatal a termination.

During the progress of that terrible revolution, to so insane a pitch was popular indignation raised against the aristocracy, that to be nobly born was considered a crime punishable with death. The king and queen were early victims; their supporters and adherents followed. Lastly, even that section of the nobility who in the beginning led the popular tumult, were successively led to the scaffold. The Duke de Lauzun was one of the earliest sacrifices of the popular nobility. He ended his career under the guillotine, leaving behind him the record of only one meritorious action—and even that was performed by accident and out of pique—namely, rescuing from unmerited obscurity the talents and industry of Sebastian Erard.

The revolution had no other ill-effect upon the latter, than that of interrupting the operations of a manufactory which had rapidly grown to be the most considerable in Paris. Sebastian Erard, respected by his fellow citizens, was intrusted by them with a responsible municipal office. In executing it, a part of his duty lay in restraining,

as much as possible, the wholesale pillage which was going on in all the residences of the king and the nobility. He had occasion to hasten to Versailles for that purpose, and found that most of the apartments had been already ransacked without mercy. Those formerly occupied by the Marchioness de Milleroy were, on his arrival, undergoing spoliation. The "first piano-forte," was still there. Rough hands had already been laid upon it. His threats and entreaties were for a time vain; but when the pillagers heard his name, and the story of the instrument, they desisted. The piano was unanimously ceded to him; and it is said that his descendants still possess several interesting relics of THE FIRST PIANO-FORTE.

CORRESPONDENCE.

DOMESTIC MUSIC FOR THE WEALTHY.

LETTER XI.

To the Editor of "The Musical World."

SIR,—I venture again to remind your readers of the variety of forms in which my first suggestion might be substantially embodied and carried out. I will touch upon one or two more of these in pursuing the consideration of the bearings of musical establishments on patrons. The employment of five, four, or three professors: giving command of that rich section of the musical classics, consisting of quintets, quartets, and trios, appears a project so easy, free from incumbrance, and so clearly within the reach of very many English fortunes, that we cannot but contemplate the scheme with a considerable measure of hopefulness.

The cost would vary, according to whether the engagement was made for life, or during pleasure. A much smaller sum would suffice on the former supposition than the latter. An outlay of from £250 to £500 a year, would, it may safely be said, place a resource of this kind at the command of a family, including the most effective and constant musical instruction. I find at this point my mind strongly impressed with the recollection of the many instances I have seen on the part of amateurs of strong attachment to professors, for the sake of their musical talents; and of intense desire to be continually associated with them in the performance of chamber music. In cases of this description, supposing leisure and fortune in addition, how fitting and appropriate would be a small establishment of the kind I have named! I would further suggest that on the part of those who have a more limited superfluity of means, and play themselves, a very small sum (say £25 a year) paid to three professors, for a limited portion of their time, would give the patron the command of that most delightful of all combinations, a quartet, to an extent that would nearly, if not fully, answer his wishes. I mention this class of cases particularly and specifically, because there are so many individuals able, and to whom it would be a bonus, solid and durable, to carry out the idea. Amongst the variety of cases that might be supposed, I will venture to mention one more, because I think it is one that would embody the popular advantage of positive economy to the patron; and is applicable to a greater number of persons than any other yet mentioned. I mean the appointment of a *Musician in ordinary* to a family. Music is now considered as almost a necessary branch of female education; and in families where there are many daughters is attended with a large outlay, even for a superficial

portion of instruction. An engagement might be with a professor for two or three hours' service per day, for life, or for a term of years, at a salary of from £80 to £130 per year, which should be far more efficient and less costly than the present system. Instruction in vocal music and theory might be included in such an arrangement.

It would further allow of opportunities to hear at length the professor play the works of the great masters, an advantage of great moment, and which, under the present system, is seldom enjoyed at all. The hour is too precious for the matter immediately under the pupil's hand (and for that seldom long enough), to permit the master to play.

An engagement of this nature might be modified variously, according to circumstances. In putting down a few particulars, as above, I have only intended to show the feasibility of the plan, and have mentioned advantages for my professional brethren sufficiently limited; yet even such, would, I am persuaded, be gladly accepted; many of them starting in life with no other capital than a clever set of fingers, and a pair of good ears. Under the guidance of a clever family musician, no domestic circle need be without the enjoyment of glee, anthem, and madrigal singing, a sufficient degree of vocal power for these simplicities being almost universal. In conclusion, I may mention, that a higher average of talent would be obtained in the professors employed, many of the poor creatures who now maintain their position by flitting from pupil to pupil, could never stand for a month the tests to which an engagement of the nature supposed would expose them.

The particulars I have named, Sir, are surely not of trifling moment, yet I think the subject by no means exhausted. However, I here leave this section for the consideration of your readers. In my next I shall most probably treat of the effects of domestic musical establishments on the professors of the art.

I am, Sir,

Your obedient Servant,

HENRY J. BANISTER.

50, Burton Crescent, Tavistock Square,
March 20th, 1843.

When an intelligent mind enters fully into the discussion of an useful project, how abundant are the ramifications into which the untwisted argument conducts, and what valuable stores of thought and suggestion are revealed. The hints contained in the above letter are so practicable and convincing, that we shall be greatly surprised if they be not speedily turned to account: they strike one as already practised ideas, and so prove their obvious facility and usefulness.—Ed. M. W.

REVIEW.

"Louis Spohr's Violin School"—Translated by John Bishop. R. Cocks and Co.

This is an extraordinary book, and, what is of more importance, a most useful and valuable one. It is the result of long experience and very considerable study—the experience of a thoroughly practised artist, and the consideration of a sensible and thinking man and a profound musician. It purposes to assist teachers in leading their pupils through a complete course of instruction for the violin; and it not only performs that very clearly and effectually, but offers to the teachers themselves a store of

interesting information respecting all that relates to the instrument, its essentials, and applicabilities, more copious than we recollect to have met with in any other work—forming altogether, a code of rules and recommendations, and a complete encyclopædia of the most useful and perfect instrument we have. With the exception of Baillot's work on the same subject (written for the use of the *Conservatoire* in Paris), we know of no instruction-book for violin-players by any means so full and satisfactory; and we are much inclined to prefer the book under notice, for its clearer and simpler mode of inculcation, and for the superior quality of the exercises it contains, many of which are specimens of masterly composition. Mr. Bishop's reputation as an editor gives a value to the present translation above preceding versions, and the fidelity of his interpretation of the author's meaning and intentions may be fairly relied on, from the very scrupulous and careful nature of his previous labours. The publishers are entitled to the warmest encouragement for the liberality and attention bestowed on this new version, which is excellently brought out, and at a very moderate charge. The book is printed from plates of the largest size, and contains 235 pages—the cost is a guinea and a half. We most conscientiously recommend the work to all who desire to have a thorough knowledge of the violin, and can promise them, if they will enter as earnestly into the matter as the author has, and will pursue his injunctions to practise and persevere, that the most satisfactory results may be anticipated, and the conquest of every difficulty attained. The remarks on concerto, quartet, and orchestral playing, are most shrewd, and worthy of attention from all who aspire to excellence in the art.

"*Variations—sur Motifs de Chopin*—H. Herz. Op. 127. Cramer, Addison, and Beale.

With a very poor subject to work upon, the composer has succeeded in writing some very agreeable variations. We must confess that we like this piece better than many of the late productions of M. Herz. It is more in his own style, and without any attempt to imitate the difficulties and intricacies of his successors.

"*Tarantelle*," J. Döhler. Cramer, Addison, and Beale.

Under the name of a *Tarantelle*, the composer has full licence to hop and skip over the key-board of a Piano-Forte, in six-eight time, at pleasure. Mr. Theodore Döhler's *tarantelle* is remarkable for nothing more than its admirable fitness, and likelihood, to shatter the nerves of "maiden aunts," or "superannuated grandmothers," who may be unlucky enough to be present at its performance.

MUSICAL INTELLIGENCE.

Metropolitan.

PRINCESS'S THEATRE.

The popular opera, "*I Puritani*," was produced in an English form, at this house, on Thursday last, with the tact and care which have distinguished the previous operatic arrangements, and with commensurate success. The idea of presenting the general public with versions of the pieces which have been attractive at the exclusive and expensive Italian house, is a shrewd one; for a natural curiosity exists as to the material which can fetch such high prices, and excite such competition; but we are more than sceptical of its realizing any continuous advantage to the management, since the said general public, though tickled for the moment by an occasional sugar-plum, has a more robust natural appetite, that is not to be satisfied without substantial fare. The "*Puritani*," despite its great notoriety, is not likely to share the wide-spread fame of the "*Sonnambula*." It has some pleasant and catching melodies, and the story is dramatically handled; but the singers for whom it was written, have so identified themselves with it, that it can never, we think, be entirely acceptable without them, and invidious comparison must be dangerous to their successors. We have said, the opera was carefully put on the stage; and in this respect, the doings at Her Majesty's Theatre cannot be brought into comparison. The non-arrangement of dramatic action at the Italian house, is always a drawback to the performance—the chorus singers appear there, but as a portion of the scenery and machinery—every thing is left to the principals—and provided they sing well, little else is looked for or cared about; but Mr. H. Wallack, the stage manager at this theatre, knows well enough, that still life will not suit a legitimate audience; and he gives to the half vitality of the musical spirit, a vigorous body and action, by which alone the common sense of the public can be brought to understand what is going on and intended—thus the drama is made intelligible, and the opera succeeds. Of the principal performers, we were most pleased by Mr. Burdini, who sang well and acted with intelligence and absence of effort. He supported Tamburini's rôle, and certainly raised himself in the estimation of his audience. Mr. Weiss was the double of Lablache—the odds were fearfully against him; but his fine voice and earnest endeavour won him friends as he proceeded, and comparative success was a triumph. This gentleman improves daily, which is the best praise of a young artist. Mr. Templeton sang and acted with great fer-

vour and ability, the part written for Rubini—for his sake, we wish Mr. Templeton had a fairer chance—the constant habit of singing airs that depend on execution and the production of effects by individual mannerism, are likely to render our tenor-singer over-expressive and lack-a-daisical. We long to hear Mr. Templeton in an opera of mental character, and are persuaded he is capable of producing contrasts and emotions which the monotonous range of characters he has personated here will not permit. We received the least pleasure from the efforts of Madame Garcia, whose personation of Grisi's part was, as moonlight reflected on turbid water. This lady, intoxicated with the applause she has received, has retrograded from her original impression—she sings more loudly and coarsely every time we hear her, and seems content to startle the nerves, rather than win the heart or captivate the judgment. She undoubtedly has fine qualifications, but they are merged in an incessant noisy mediocrity. The house was very full, as it generally is on the nights of performing operas; and a goodly sprinkling of fashionables graced the boxes. We hear the merry little Wieland, and the fun-mountain Bedford migrate here at Easter, which will give a raciness to the entertainments that must prove attractive.

MR. HORNCastle'S IRISH ENTERTAINMENTS.

A numerous company assembled on Thursday last to welcome the return of Mr. Horncastle and his talented associates to London. The entertainment was received with general attention and interest, and the larger portion of the musical illustrations were redemanded. Mr. Horncastle is much improved in his style of delivering the anecdotes and remarks on ancient Irish minstrelsy which enrich his lecture. He is less embarrassed, and gives to his recitation a more familiar air, which heightens its impression. Miss A. and Miss M. Williams sang their allotted airs with unaffected taste and feeling. Miss Le Roy's harp-sprinklings were extremely pleasant and appropriate; and Mr. Williams, at the piano-forte, was judicious and effective.

SACRED HARMONIC SOCIETY.

The transcendent "*Israel in Egypt*" was given, by this Society, on Friday last, to an audience of real appreciators, such as few concerts could attract, and fewer still could please or satisfy; and it is but justice to the society to record that the effort was largely successful. The Sacred Harmonic Society has done so much for the popularising of first-rate music in England, that it is now justly entitled to take a lead in the direction and refinement of taste in such matters; and we implore the directors to

bethink them of the recommendation so frequently repeated, to restore Handel to his own integrity and perfection. The solo pieces interpolated into this magnificent choral work are blots wilfully thrust upon the sun—they destroy the evident design of the author, interrupt the gigantic career of his conception, disturb the general effect, and, however precedent and a previous incapacity of the audiences to comprehend the grandeur of this wonderful whole may have recommended the alteration hitherto, we are sure the time has arrived (and the society has greatly expedited its approach) in which the musically-inclined public can afford, and would prefer, to do justice to the immortal composer. We implore the directors to give a performance of the "Israel" as Handel wrote it—omitting all extraneous matter (to which, as matter, no one presumes to object, but which is, on all hands confessedly useless and presumptuous), and we will predict a superior success to the effort, and a general commendation for the laudable example, from all who value the art, and are grateful to the society. The performance of Friday was a splendid one, and welcomed by a respondent enthusiasm—it is to be repeated to-morrow.

HER MAJESTY'S THEATRE.

The performances of the first night have been repeated, and the attendance has been more numerous and brilliant than we remember at this early period of the season. Signor Conti has not yet recovered from the cold which our easterly wind has entailed upon him; but he is evidently an artist of considerable talent and experience. Madame Persiani never sang better than at present; her elaborations are of the most varied and brilliant character; and she is less apt to fail in her intonation, through the evidently improved state of her *physique*. The two *danseuses*, so charming each, and yet so different in style, are successful beyond example.

PHILHARMONIC SOCIETY.

This society, the palladium of British executive prowess, commenced its thirtieth season on Monday evening, with a fuller attendance, and under circumstances of trembling hope and promise, far more interesting than any inaugurative performance during many past years. The Duke of Cambridge and very many of the musical *élite* of the metropolis were present. A slight check was given to the expectant relish, by the announcement that Mrs. Alfred Shaw was unable to sing, through severe indisposition; but the presence of Miss Hawes very happily supplied the deficiency, and left nothing to be wished. The following was the programme:—

ACT I.		
Overture, Euryanthe	C. M. von Weber.	
Terzetto, Miss Birch, Miss M. B. Hawes, and Mr. Phillips, "L'usato ardir" (Semiramide)	Rossini.	
Fantasia, violoncello, M. Pilet	Pilet.	
Recitative and Air, "O what is man?" (The Fall of Babylon)	Spohr.	
Scena, Miss Birch, "Su Griselda," with violin obligato, Mr. Loder (Griselda)	Paer.	
Sinfonia, G Minor	Mozart.	
ACT II.		
Sinfonia in D	Beethoven.	
Aria, Miss M. B. Hawes, "O Salutaris" Cherubini.		
Concerto violin, M. Deloffre	Deloffre.	
Duetto, Miss Birch and Miss M. B. Hawes, "Vaghe Colle" (Il Ratto di Proserpina)	Winter.	
Overture, Calypso	Winter.	
Leader, Mr. Loder—Conductor, Sir George Smart.		

An unusual feature, was the opening of the concert with an overture, occasioned by Mr. H. Phillips's necessarily early departure to sing at Drury Lane Theatre, in "Comus," but we thought the arrangement an improvement upon the customary course, as leaving the more important subjects—the two symphonies—to a more considerate period of the evening, and affording the auditor the advantage of a fuller comparative appreciation; and the general opinion was in preference of the change. What a wonderful work is the "Euryanthe" overture!—how replete with fancy, genius, artistical facility, and grandeur!—and how superbly was it delivered by the glorious orchestre on this occasion!—it was the effort of a many-handed musical giant with a mighty, poetical soul; and the enthusiastic encore it won was the just tribute of an audience, warmed to rapture by congenial feelings and enjoyment. The lovely G minor was executed with scarcely less oneness and truth, though we thought it occasionally lagged, and became a matter of study rather than captivation. Beethoven, however, awakened the energies of the conductor and his well-chosen band, and wound up the spirits of the company to exuberance. The violins in this orchestre, and, indeed, the whole of the string-instrumentalists, are matchless; they take up their points, however difficult, with a promptness and vigour that proves their individual superiority, and gives the highest finish to their concerts. Nor are the wind-players less expert or faithful; but there is a discrepancy in the quality of their instruments that we do not find in the orchestres abroad, and which prevents the amalgamation of their tones when heard in a choir: for instance, the bassoon of Mr. Baumann, exquisitely played as it is, always predominates, and thus tends to neutralize the intended general effect. The "Calypso" overture is, and always has been, a favourite. It was charmingly given. Miss Birch sang better than we ever remember to have heard her—particularly the recitative of

Paer's song, in which she displayed a passion and vigour of conception, of the very highest order, and carried the hearts and hands of the audience along with her, as by inspiration. Mr. Phillips was impressive and effective, as is his wont. The two ladies gave a very sweet rendering of the duet, which Billington and Grassini engraved on many a memory forty years ago. Of the two soloists there is little to say—their style and quality have been rendered familiar at the Promenade concerts; and the pieces they played were beneath criticism. Here the old sin of the Philharmonic renewed its visitation.—Why are foreigners sought to play a species of music which is not permitted for native performers, and is contrary to the rules of the society? Why are they sought at all, to the exclusion of half the members of the orchestre, who are, at least, fully capable? Why, if Madame Duleken was unable to execute her piano-forte task, was not Mr. W. H. Holmes afforded an opportunity, which his great merits have long entitled him to, of performing at these concerts? And why not give occasional quartets, according to the early custom of the society, in lack of individual transcendent talent? The directors have either to answer for their injustice or their listlessness; and they may rest assured that this great and valuable institution is not to be relieved from its present tottering predicament, but by brighter views and more vigorous endeavours. Let them look to it—the season has opened, like a bright spring morning, in healthfulness and glory—let them foster the flowers of promise.

MR. WILSON'S ENTERTAINMENTS.

The attraction of these very agreeable entertainments is, if any thing, still on the increase. The hall was crowded on Monday. "A Nicht wi' Burns" interested and gratified everybody, and the applause was liberal and unanimous. Several of the charming old melodies, to which the unsophisticated poetry of Burns has given a brighter immortality, were beautifully sung, and loudly encored. The airs themselves carry their auditors along with them; the verses of the honest poet give them a vital intensity; and the voice and style of the singer send them at once into the heart. Whoever has a soul for natural song should pass an evening "wi' Burns" and Mr. Wilson.

Provincial.

DROGHEDA, March 11.

Last evening, the celebrated musical family, the Distins, gave a most delightful concert to a highly fashionable audience. The instruments used, were the trumpet, bugle, tenor corno, trombone, and French horns; and never was more perfect harmony than that produced by the beautiful

combination of these instruments. Dr. Arne's "Soldier tir'd," was given on the trumpet by Mr. Destin, Sen., in the most delightful style—every cadence and triplet was played with as much sweetness and accuracy, as if the flute, in the hands of a most perfect performer, was the instrument used. The trumpet obligato by Mr. Destin, Sen., also, to "Let the bright Seraphim" was a most masterly performance—echoing and rivaling in sweetness and effect, the excellent voice of the singer. The "Hunting Duet," by Messrs. H. and W. Destin, was a most unique performance; the rich mellow tone of the two French horns used, were echoed back upon the same instruments, as if the reverberation came from some distant valley, or over some forest-girded lake. The "Hymn from Massaniello" quartetto, by the brothers, was most exquisite. As was also the solo on the French horn, by Mr. H. Destin. In the finale of "God Save the Queen," the trombone was superb—the syncopated passages had a most striking effect. Several charming songs were sung by Miss Spence, of the Royal Academy of Music, with very superior judgment, great sweetness of voice, and good execution. She was particularly happy in "Kathleen Mavourneen," in which she drew down an unanimous encore. Mrs. Destin presided at the piano, with most excellent taste.

HERTFORD, March 11.

The third concert of the Hertford Glee Society took place on Tuesday last, and attracted a very numerous and delighted audience. The "Prometheus" overture, and Mozart's No. 1 Symphony, were very well played. A great variety of excellent vocal pieces, brought out the talents of the members with very considerable effect. Mr. Jackson and Mr. Gray particularly exerted themselves, and merited the liberal applause they received; but the star of the night was Miss Towers, whose fine voice and superior musical acquirements astonished and pleased every body; her "Mermaid's Song," (of Haydn,) and an old Italian bravura (of Vinci), were most artistical performances, and were rapturously received. A harmonization of Carter's "Sea fight," by Mr. Bridgeman, the director of the Society, created a great sensation; and the Concert, on the whole, was most creditable to all parties.

CAMBRIDGE, March 1.

By accident, our notice of a very pleasing concert at the Town Hall, Cambridge, was omitted last week. The performance was prepared by Mr. Wood, a talented resident professor, and embraced the deservedly popular abilities of Miss Birch, Miss Rainforth, Miss Eliza Birch, and Mr. Giubilei, who sang a variety of exquisite pieces in the very best style. Mr. Richardson executed two of his favourite flute solos charmingly; and Mr. Itjen played on the clarinet with great sweetness and mastery. There were several encores, and, indeed, every piece was greatly applauded. A new song of Professor Walmisley, "There is a voice in the tranquil night," was most expressively given by Miss Birch, and much admired. Mr. C. Blagrove presided at the piano-forte with great care and effectiveness.

WOLVERHAMPTON, March 13.

Mr. G. Hay gave a concert on the 9th instant in his newly-erected music-hall, which was most brilliantly attended. The instrumental portion of the entertainment consisted of a fantasia on the harp, by Mr. George; a solo on the concertina, by Regondi; a trio—piano-forte, concertina, and violoncello—by Messrs. G. Hay, Regondi, and Hayward; a solo on the guitar, by Regondi; a concertante duet, violin and piano-forte, Messrs. Hayward and Hay; and a solo on the violin, by Mr. Hayward, which were done ample justice to, and were received with every demonstration of delight. The London vocalists consisted only of Miss Dolby and Mr. John Parry, but they proved a

host in themselves. Besides duets and glees (Mr. Tasker taking part in the latter), Miss Dolby sang Donizetti's "L'amor suo mi fe beata;" Loder's "Elfin Queen" (encored); a MS. song, "Forget thee," arranged by Mr. Hay, (very pretty,) and "Come o'er the stream," which had a double encore, but "Bonnie Prince Charlie" was substituted the last time. That son of Momus, John Parry, delighted everybody by his unique and capital buffo singing, and was rapturously applauded and encored. The concert was allowed to be one of the best ever given at Wolverhampton.

BATH, March 15.

Want of room prevented us from stating last week that Mr. H. Field's concert was extremely well attended, and his performance on the piano-forte was rapturously applauded, as was Mr. Cooper on the violin. The singers were Mrs. B. Penley, Miss Ley, Mr. Millar, and Mr. J. Parry, who exerted themselves most successfully. Mr. G. Field presided at the piano-forte with tact and attention.

Foreign.

PARIS.

From our own Correspondent.

The Fifth Concert of the *Conservatoire Society* took place last Sunday, and proved an admirable performance. The following pieces were finely given:—

Symphony in E flat....	Rousselot.
Credo	Mozart.
Violoncello Fantasia, M.	Chevillard.
Benedictus	Mozart.
Symphony in C minor..	Beethoven.

M. Rousselot's symphony is above mediocrity, particularly in the two middle movements, which unite with clever writing a vein of original melody and passion, most interesting and pleasant. The finale, in which the principal subjects of the three preceding movements are brought together and blended, though happily imagined, is too elaborate and lengthy; but the work, as a whole, is very creditable to the author, and far superior to many of the dull, third-rate works which the Philharmonic directory delight to dose their subscribers with. It is a work that might be well received in London, if the said directors could be brought to soften down their *amour propre*, which is so tinged with the absurd anti-gallic leaven, as to induce them to persist that there is no musical merit or feeling in the head or heart of a Frenchman.—Poor deluded gentlemen! Let them come over to one *Conservatoire* concert, and blush for their prejudice; at least, let them learn that a French society of musicians can afford to give a brother-musician a hearing. The two chorusses were from the mass in B flat—lovely things, and excellently given. M. Chevillard is solo-violoncellist at the *Théâtre Italien*, and a capital player. His piece was well dovetailed out of the best airs of "Don Giovanni," and obtained as much applause as is usual for soloists at these classical concerts. The glorious C minor, with its wonderful march, was an artistical ovation to its mighty composer.

The long promised opera of M. Halevy, "Charles VI.," was produced on Wednesday, at the *Académie Royale*. Never has there been so fervid or so enduring a sensation in Paris, in my pretty long experience—crowds surrounded the theatre from the morning, and gave to the vicinity the bustle of a national event. The house was thronged to excess, and the opera, which lasted upwards of five hours, was listened to with attention, broken by bursts of enthusiasm. The story relates the fate of the king, started from his reason by a vision, which is comploted by his traitor-queen. The period is just after the battle of Agincourt; and, truth to say, the national outcry and threatened vengeance against the English has had no small share in producing the success of the opera. Many of the pieces are destined to be popular, both from the political ten-

dency of the verses and the national spirit of the music. The personages were admirably supported by Mesdames Dorus and Stolz, Messrs. Duprez, Pultier, Levasseur, and Baroilhet; the latter sustaining the very difficult part of the melancholy-mad king in a most effective manner. The *mise-en-scène* is the most gorgeous and perfect that, perhaps, has ever been attempted—horse and foot, knights, princes, dignitaries, and clergy, are presented with a pomp of historical accuracy fairly surprising; and the scenery is superior to all precedent—the last scene, the interior of St. Denis, where Charles suddenly recovers his reason, refuses to crown the young English prince, overcomes the conspirators, and dies, is exceedingly beautiful, dramatic, and captivating. It is, however, a question whether the opera will have a great or prolonged success; for it is heavy and tedious, and party-spirit has been too much consulted to make it a general favourite.

I just learn that Balfe's opera is postponed from to-morrow evening till Wednesday, in consequence of the indisposition of a principal singer.

Hôtel de l'Isle d'Albion,
Rue St. Thomas du Louvre,
17th March, 1843.

L.

Miscellaneous.

SIGNOR FORNASARI.—The new *basso cantante* of Her Majesty's Theatre has arrived in London from Turin, where he has recently achieved a great professional popularity. "Belisario" is likely to be his opening part.

MR. CHARLES HORN.—This well-remembered vocalist and composer, who has been sojourning in America for upwards of ten years, returned to London on Wednesday last, in excellent health.

MISS CLARA NOVELLO.—This popular singer arrived from Genoa on Wednesday last, having performed the journey in less than ten days.

DRURY LANE THEATRE.—Mr. Hatton has suddenly seceded from his office of chorus-master, and has been succeeded by Mr. Reid of the Haymarket Theatre.

ROYAL ACADEMY OF MUSIC.—The students will perform Mendelssohn's "St. Paul," and a selection of miscellaneous pieces, at the first concert of the Institution on Saturday next.

SIGNORA BRAMBILLA.—This fine contralto-singer, very favourably known here some years since, is engaged at the Italian Opera House, and will shortly leave Paris to join the company.

MADLLE MOLTINI.—This lady, who created so favourable an impression last year at Her Majesty's Theatre, arrived in town last week to fulfil her re-engagement.

MRS. ALFRED SHAW.—We perceive, by the play bills, that this lady migrates to Drury Lane, where she will appear with Miss Novello in the forthcoming operas now in preparation at that establishment. With Miss Romer, Miss P. Horton, Miss S. Novello, and Messrs. Allen, J. Reeve, Stretton, and H. Phillips. The operatic strength will be greater than we ever remember in an English theatre.

Mr. WILSON visits Bristol to-morrow, and next week goes to Leeds, Bradford, and Huddersfield. On Monday, at Store Street, there is to be a new entertainment, called "Another Nicht wi' Burns," being a sequel to "A Nicht wi' Burns." It contains many beautiful songs of Burns not yet sung in public.

Notice to Correspondents.

Mr. Jewson—Mr. Sykes—Mr. J. W. Windsor—Miss Davis.—Their subscriptions are acknowledged with thanks.

Mr. Clements.—For amateurs as well as professionals.

All applications respecting the establishment of a "Music Club" should contain name and address. This will excuse our non-attention to correspondence on the subject not so attested.

Advertisements.

HER MAJESTY'S THEATRE.

The Nobility, Subscribers, and the Public are respectfully informed that on SATURDAY NEXT, March 25, will be performed Donizetti's Heroic Opera,

BELISARIO.

Principal Characters by Signor Luciano Fornasari (his first appearance in this country), Signor Fanzini, and Signor Conti. Mademoiselle Molteni, and Madame Persiani.

Between the Acts, will be produced a new Divertissement, by M. Perrot, entitled

L'AUREOLE.

The Music by Signor Pugnî, the Scenery by Mr. William Grieve. In which Mademoiselle Adèle Dumilatre (of the Académie Royale, Paris, will have the honor to appear, supported by Madlle Camille, Madlle Scheffer, Madlle Planquet, Mesdames Galby, Benard, Chevallier, and Ducie.

To conclude with the admired Ballet Divertissement, by M. Perrot, entitled

UNE SOIRÉE DE CARNAVAL.

In which will appear Mademoiselle Fanny Elsler, Madlle Camille, Madlle Planquet, Madlle Scheffer, Mesdames Galby, Chevallier, Benard, Ducie, O'Brien, and Madlle Guy Stephan, (her first appearance this season).—M. Gosselin, M. Coulon, M. Gourié, M. Venafre, M. Bertram, M. O'Brien, and M. Silvain.

Applications for Boxes, Stalls, and Tickets to be made at the Box Office, Opera Colonnade. Doors open at half-past Seven—the Opera commences at Eight o'clock.

Theatre Royal, DRURY LANE.

This Evening, Thursday, March 23, Her Majesty's Servants will act OTHELLO, the characters by Mr. Macready, Mr. Anderson, Miss H. Faucit, Mr. Warner, etc. With COMUS, in which Messrs. Phelps, Allen, H. Phillips—Misses H. Faucit, P. Horton, and Romer will perform.

Friday, no performance.

Saturday, AS YOU LIKE IT, the WINDMILL, and the THUMPING LEGACY.

Monday, the LADY OF LYONS, with COMUS, and the BTON BOY.

Tuesday will be produced Pacini's Grand Opera, SAPPHO, the characters by Messrs. Allen, J. Reeves, H. Phillips, Straton, Miss Clara Novello, Mrs. Serle, and Mrs. Alfred Shaw. With the PRISONER OF WAR.

PRINCESS'S THEATRE.

This Evening, Thursday, March 23rd, the Opera of I PURITANI, in which Messrs. Templeton, Weiss, Burdini, and Madame Garcia will appear. With WHICH IS THE THIEF? and other Entertainments.

Friday, a variety of Entertainments.

Saturday, I PURITANI, and other Entertainments.

MISS EMMA LUCOMBE,

Respectfully informs the Nobility, her Friends, and the Public, that her First

SOIRÉE MUSICALE

will take place on WEDNESDAY, April 5, at the HANOVER SQUARE ROOMS, under the immediate Patronage of His Royal Highness the Duke of CAMBRIDGE, and several of the Nobility.

Principal Performers, Madame Caradori Allan, Miss M. B. Hawes, Miss Emma Lucombe, Mr. Hobbs, Mr. John Parry, and Mr. Phillips. Instrumentalists—Miss Orger, Pianoforte; Mr. Willy, Mr. Lazarus, and Mr. Hausmann.—Conductor, Mr. LUCAS.

MR. G. A. MACFARREN

AND

MR. J. W. DAVISON,

Has to announce that they will give THREE CONCERTS of Chamber Music in

CHAPPELL'S PIANO-FORTE ROOMS, 50, NEW BOND STREET.

On Wednesday Evenings, the 8th and 22nd of March, and 5th of April, 1843.

The Selections will comprise some of the

CLASSICAL WORKS

of Bach, Handel, Scarlatti, Mozart, Dussek, Beethoven, Spohr, and Mendelssohn, and many

NEW COMPOSITIONS

of Mr. W. Sterndale Bennett, Mr. J. W. Davison, Mr. E. J. Loder, Mr. G. A. Macfarren, Mr. T. M. Mudie, and Mr. Henry Smart, several of which have been written expressly for these Concerts.

TO BE PERFORMED BY

Miss Birch, Miss Rainforth, Miss Dolby,
Miss Poole, Miss Marshall, Miss Bassano,
Mr. Giubili, Mr. Ferrari,
Mr. Clement White, Mr. Clifford,
Mr. W. H. Holmes, Mr. J. W. Davison,
Mr. Blagrove, Mr. Gattie, Mr. Lucas,
Mr. E. W. Thomas, Mr. J. Loder, Jan.
Mr. W. Loder, Mr. Banister, Mr. Jarrett,
and Mr. W. Sterndale Bennett.

Mr. J. W. Davison will accompany the Vocal Music.
The Last Concert will take place on
Wednesday, April 5.

Single Tickets, Half-a-Guinea.—To be had of Mr. G. A. Macfarren, 6, Alfred Place, Bedford-square—of Mr. J. W. Davison, 70, Newman-street—and at the Principal Music Shops.

WILSON'S

SCOTTISH ENTERTAINMENTS,
MUSIC HALL,
STORE STREET, BEDFORD SQUARE.

On MONDAY EVENING, 27th March, 1843,
At Eight o'clock,

MR. WILSON

WILL GIVE

ANOTHER NIGHT WI' BURNS.

Pianoforte Accompanist, Mr. Land.

PART I.

Here awa, there awa, Wandering Willie.—O whistle and I'll come to ye, my lad.—Mary Morrison.—Last May a braw wooer cam down the lang glen,—O this is no my ain lassie.—Green grow the Rushes O.

PART II.

There was a lass, and she was fair.—My Tocher's the jewel.—O Poorth Caud.—The Rattle o' Sherra-muir.—Wilt thou be my dearie?—Husband, husband, cease your strife.—Here around the ingle blazing.

The Doors will be opened at Half-past Seven o'clock, the Entertainment commence at Eight, and terminate about Ten o'clock.

Front Seats, 2s 6d; Back Seats, 2s. Private Boxes for Six Persons, 15s; for Eight, £1, to be had at the Music Hall, at Messrs. Cramers, at Duff's, at Olivier's, and at Leader's, Bond Street, and at Messrs Keith, Prowse, and Co's.

Books of the Words of the Songs, price 6d, may be had at the Doors.

In the course of the Season, Mr. Wilson purposes giving his Illustrations of IRISH MELODY, ENGLISH SONG, and the characteristic Music of various Countries.

On Monday, the 3rd of April, the Adventures of Prince Charles.

ROYAL GRECIAN SALOON,
EAGLE TAVERN, CITY ROAD.

Proprietor, Mr. T. ROUSE.

Mr. FRAZER, as Musical Director of this popular place of Entertainment, continues, satisfactorily, to cater for the numerous Patrons who frequent it. Each Night is performed an OPERA, a CONCERT, a variety of Incidentals, and a BALLET PANTOMIME, forming together a pleasing and rational Evening's Entertainment, commencing at Half-past Six, and concluding at about Eleven o'clock.—Director—Mr. CAMPBELL.

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DANCING TAUGHT, in the first style of fashion, by Mr. WILLIS, 41, Brewer-street, Golden-square. Private Lessons, at all hours, to Ladies and Gentlemen of any age, wishing privacy and expedition. An evening academy on Mondays and Fridays. A juvenile academy on Wednesdays and Saturdays. Lessons in the *Valse à deux temps* every day. A card of terms may be had on application as above.

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and thus screen themselves from being imposed upon by unscrupulous traders, who, to answer their own purposes, would not hesitate to put forth incorrect, incomplete, carelessly arranged, ill set up, negligently translated, and altogether UN-AUTHENTIC versions—to the detriment of the industrious violinist, and to the injury of the reputation of the great SPOHR, who, residing in a distant land, has no means of lifting up his voice in his own defence. IF SPOHR were in England he would say—"Above all things, spare me from GARBLED VERSIONS of my best elementary work, on which I rest my fame, as a theoretical and practical violinist!"

The Musical Examiner.

No. 21 will appear on Saturday, March 25.—Price 2d.—Stamped, 3d.

The first Quarterly Parts (Nos. 1 to 13, inclusive), of this independent Musical Journal, may now be had, neatly stitched, with wrapper and index, price Two Shillings. WESSEL and STAPLETON, Music-sellers to Her Majesty, the Duchess of Kent, the Court, and the Army, No. 67, Ffith Street, corner of Soho Square.

Oratorios during Lent,

ROYAL ADELAIDE GALLERY,
LOWTHER ARCADE, STRAND.

Grand Selections from the Oratorios of Handel, Haydn, Mozart, etc., will be given at this institution every Wednesday and Friday, Morning and Evening, by a powerful orchestra, and a chorus of the principal singers of the Ancient Concerts; followed by Lectures on Astronomy, illustrated by Olley's improved Orrery, and a magnificent series of Dissolving Views, illustrative of the Sacred Writings, taken by permission of the publisher, Mr. Churton, from Martin and Westall's illustrations of "Caunter's Family Bible." Matinee Musicales à la Strauss, which commenced on Monday, the 28th ult., at 3 p.m.; and, with the Evening Promenade Concerts, will be continued Daily, except on the above-mentioned days, until further notice, and be followed by popular Lectures, Performances of the Infant Thalia, Experiments with the Colossal Burning Lens, Microscope, Dissolving Views, etc. Open from 11 to 5, and from a quarter to 7 to half-past 10. The MESSIAH on Friday next, at 3 p.m. and 7 in the evening. Admission 1s.

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For the Violin, Violoncello, and Double Bass; and of

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Taken at WATERLOO—Room magnificently fitted to show the decoration of his period, Engravings of his History, splendid Bust by Canova, the Cloak he wore at Marengo, the Sword of Egypt, the Standard given to his Guards, his Watch, Gold Snuff-box, Ring, one of his Teeth, the Instrument that drew it, Tooth-brush, the Dress worn in exile, Desert Service used at St. Helena, Counterpane stained with his blood, &c.; the greater part late the property of Prince Lucien.

MADAME TUSSAUD and SONS' EXHIBITION, Bazaar, Baker Street. Open from 11 till dusk, and from 7 to 10. Great Room, 14; Napoleon Relics, and Chamber of Horrors, 6d.

